

THE SONG CAME BACK

CAD ST. JOHN



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And the Song Came Back

Words and Music by CAD ST. JOHN

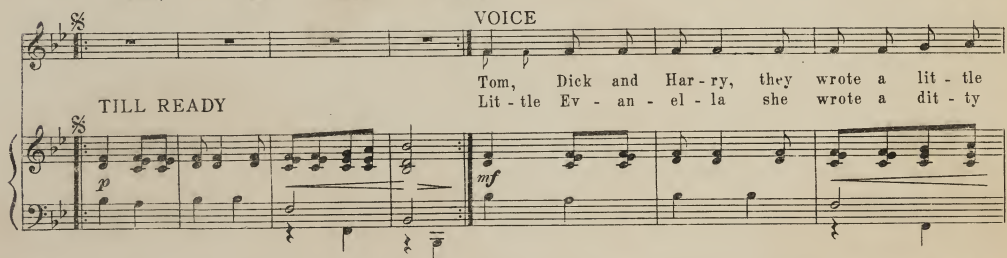


Piano introduction in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line is primarily quarter notes. The key signature has two flats (B-flat and E-flat).

VOICE

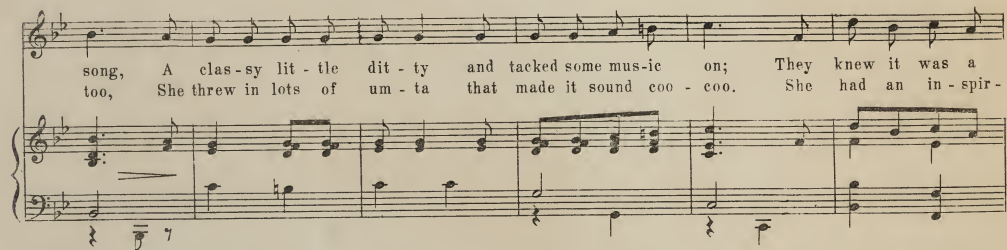
TILL READY

Tom, Dick and Har-ry, they wrote a lit-tle
Lit-tle Ev-an-el-la she wrote a dit-ty



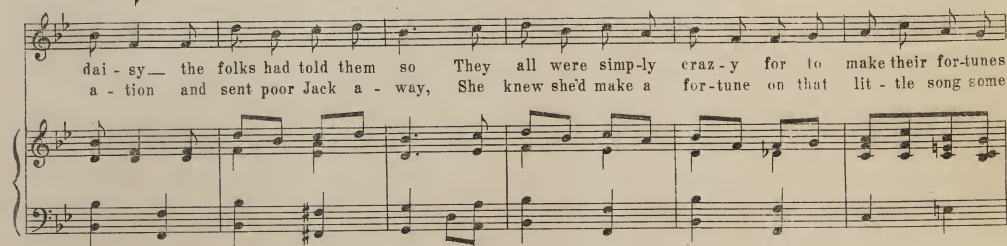
Piano accompaniment for the first vocal line. The right hand plays chords and single notes, while the left hand plays a steady bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

song, A clas-sy lit-tle dit-ty and tacked some mus-ic on; They knew it was a
too, She threw in lots of um-ta that made it sound coo-coo. She had an in-spir-



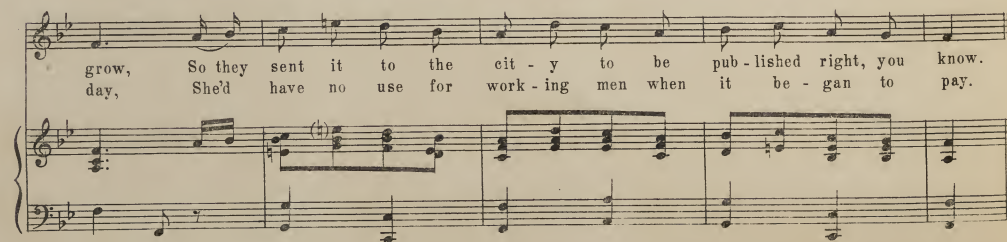
Piano accompaniment for the second vocal line. The right hand plays chords and single notes, while the left hand plays a steady bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

dai-sy— the folks had told them so They all were simp-ly craz-y for to make their for-tunes
a-tion and sent poor Jack a-way, She knew she'd make a for-tune on that lit-tle song some



Piano accompaniment for the third vocal line. The right hand plays chords and single notes, while the left hand plays a steady bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

grow, So they sent it to the cit-y to be pub-lished right, you know.
day, She'd have no use for work-ing men when it be-gan to pay.



Piano accompaniment for the fourth vocal line. The right hand plays chords and single notes, while the left hand plays a steady bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

CHORUS

But the song came back, _____ Yes, the song

came back, _____ the pub - lish - er said _____ He nev - er had heard

Or nev - er had read _____ An - y - thing so ab - surd; _____ So the

song came back _____ Up - on the same old rail - road track,

And Tom - my, Dick and Har - ry Are on their way to
And lit - tle Ev - an - el - la Is look - ing for a

Gar - y To try and get their old jobs back _____ But the _____
fel - low, Or will try to get her old one back _____ But the _____

1 2

NEW MUSIC

KISSING IS FATAL (A Humorous Song)

K. W. Bradshaw

You may agree with Dr. Batel that kissing is dangerous. Or you may agree with old Hoskins that it is fatal only in certain circumstances, but in either case you will agree with Old Hoskins that it would be a wonderful death. The music is catchy and you will sing it no matter which of the philosophers you agree with.

OH YOU TOMMY (A Soliloquy on Tom Moore)

Words by John Stark. Music adapted from Scott Joplin

This bit of doggerel was suggested by seeing the placid and innocent looking face of Tom Moore on cigar signs in many places. It only takes a look in at Byron and mercifully does not mention Don Juan. The music is adapted from the wonderfully inspired creations of Scott Joplin and from all experience we know that you will like it.

THE GREATEST MOTHER OF THEM ALL - By Latour

The Red Cross work did not quit with the war but will be with us always. This is a great song to enthuse with, and to help to push the good work.

THE SHIMMIE SHAKE

By James Scott

We have not done so hitherto, but other publishers have been slinging Jazz, Vamps and Shimmies, and they claim a big sale. We are a little ashamed, but we will smother our pride and take a chance. "They all flop sooner or later."

We are not going to brag much, but as Lincoln once said, "Anybody that likes this kind of thing, this is just the kind of thing they will like."

It is a stunner in its class. A lot of music, a little mischief and great enthusiasm.

STARK MUSIC CO.,

Stark Bldg.,

St. Louis, Mo.